

# I'D LIKE TO BE IN PEACHLAND WITH A PEACH LIKE YOU

NOVELTY SONG



SUNG WITH GREAT SUCCESS  
BY



WORDS BY  
FLETA JAN BROWN  
MUSIC BY  
HERBERT SPENCER

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# I'd Like To Be In Peachland With A Peach Like You.

Words by  
FLETA JAN BROWN.

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Tempo di Valse.

Piano introduction in 3/4 time, key of D major. The music features a waltz-like melody with a strong bass line. Dynamics include *f* (forte) and *p* (piano). The introduction consists of 8 measures.

Vocal melody and piano accompaniment for the first line of lyrics. The melody is in 3/4 time, key of D major. The piano accompaniment features a waltz-like melody with a strong bass line. Dynamics include *p* (piano). The first line of lyrics is: "I've spooned a lot in spoon-land, I've mooned a lot in There are lots of pret - ty pla - ces Where I've seen pret - ty".

Vocal melody and piano accompaniment for the second line of lyrics. The melody is in 3/4 time, key of D major. The piano accompaniment features a waltz-like melody with a strong bass line. Dynamics include *p* (piano). The second line of lyrics is: "moon - land, I've ev - en crooned in croon - land, And thot it fa - ces, And I've had man - y ca - ses And swore my".



was fine; I've loved some loves in love-land, I've  
heart was true, But none were quite so pret-ty, And

cooed some doves in dove-land, I've held some hands in  
none were quite so wit-ty, That's why I sing this

hand-land, And swore they would be mine.  
dit-ty When ev-er I meet you.

## CHORUS.

But I'd rath-er be in peach-land with a peach like



you, \_\_\_\_\_ I'd love to be in date - land if you'd be

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "you, \_\_\_\_\_ I'd love to be in date - land if you'd be". The piano accompaniment is in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

there too; \_\_\_\_\_ We'll leave the land of make be - lieve for the

The second system of the musical score. The vocal line continues with the lyrics "there too; \_\_\_\_\_ We'll leave the land of make be - lieve for the". The piano accompaniment includes a dynamic marking of *fz* (forzando) and features more complex chordal textures.

land where dreams come true, \_\_\_\_\_ I'd like to be in peach - land

The third system of the musical score. The vocal line has the lyrics "land where dreams come true, \_\_\_\_\_ I'd like to be in peach - land". The piano accompaniment continues with a similar harmonic structure.

1. with a peach like you. \_\_\_\_\_ But I'd you. \_\_\_\_\_ 2.

The fourth system of the musical score, which includes a first and second ending. The vocal line lyrics are "with a peach like you. \_\_\_\_\_ But I'd you. \_\_\_\_\_". The piano accompaniment features a repeat sign and a key change to one flat (Bb) for the second ending.



# BEAUTIFUL SACRED SONGS FOR CHURCH, HOME AND CONCERT USE

## Teach Me To Pray

Lyric by  
GEORGE GRAFF Jr.

*Solo Five Keys—E♭, (♭♭ to d) F, (c to c) G, (d to f♯) A♭, (e♭ to g) B♭, (f to a)*  
*Duet Two Keys—F and B♭. Octavo; Male, Female or Mixed Voices*

Music by  
JESSIE MAE JEWITT

*Andante religioso*  
*Fervently*

Teach me to pray, Lord God in Heav'n a - bove, Teach me to know that in Thy bound-less love, Thou see-est ev - - 'ry

spar-row that may fall, And giv - est what is best for all. Al - tho' my ways are laid in pas-tures drear,

*p dolce* *mp* *p rit.* *mf a tempo*

## I Come To Thee

Lyric by  
GEORGE GRAFF Jr.

*Solo Four Keys—D♭, (♭♭ to c) E♭, (c to d) F, (d to e) A♭, (f to g)*  
*Duet in F. Octavo; Male, Female or Mixed Voices*

Music by  
CARO ROMA

*Lento*

I come to Thee at last, oh Lord, for rest, With wa-sted years, with heart and mind op - pressed; And now Thy

prom - ise is to me so sweet, That I shall find for - give - ness at Thy feet.

*mp* *dim.* *rit.* *colla voce*

## It Was For Me

*Solo Three Keys—F, (c to d) A♭, (e♭ to f) B♭, (f to g)*  
*Duet Two Keys—B♭ and F. Octavo; Male, Female or Mixed Voices*

Lyric and Music  
By CHARLES B. BLOUNT

*Andante cantabile*

It was for me, that Je - sus came to suf - fer, It was for me, He died up - on the tree, It was for

me, with God, He in - ter - ced - ed, It was for me, ah yes, it was for me

*p* *cresc.* *mf* *dim.* *mp* *ad lib.* *p* *cresc.* *mf* *dim.* *mp* *colla voce* *cantando*



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### MY ROSARY FOR YOU

Lyric by  
AMY ASHMORE CLARK

Music by  
ERNEST R. BALL

In Barcarole tempo With expression

A ros-a-ry I wrought for you, Each pearl a mem-o-ry Of  
p a tempo

hap-pi-ness my heart once knew, Of love you had for me. Each  
rit.

ros-ar-y must have its cross To bear un-to the end, And  
a tempo

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SOLO, FIVE KEYS—C, (C TO D) D $\flat$ , E $\flat$ , F, G. DUET, TWO KEYS—D $\flat$ , F.  
Quartets for Male, Female and Mixed Voices.

### THERE'S A LONG, LONG TRAIL

Lyric by  
STODDARD KING

Music by  
ZO. ELLIOTT

Evenly with much expression

There's a long, long trail a-wind-ing In to the land my  
p f a tempo

dreams, Where the night-in-gales are sing-ing And a white moon  
pp pp rit.

beams. There's a long, long night of wait-ing Un-til my  
f pp

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SOLO, FIVE KEYS—F, (C TO C), G, A $\flat$ , B $\flat$ , C. DUET, TWO KEYS—F, C.  
Quartets for Male, Female and Mixed Voices.

### EVENING BRINGS REST AND YOU

Lyric by  
EDNA STANTON WHALEY

Music by  
F. H. BISHOP

Moderately slow

When the sky in the East flames crim-son and gold In the light of the morn-ing sun, When in  
p

clear lilt-ing voice sweet song birds re-joice, Bid-ding wel-come to day just be-gun: Then I  
poco cresc.

pass on my way to the la-bor of day, And your smile as we part thrills me through, For it  
Tenderly

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SOLO, FOUR KEYS—E $\flat$ , (B $\flat$  TO D) F, G, B $\flat$ . DUET, TWO KEYS, F, B $\flat$   
Quartets for Male, Female and Mixed Voices.

### Too-ra-loo-ra-loo-ral THAT'S AN IRISH LULLABY

Lyric and Music by J. R. SHANNON

Smoothly with much expression

"Too-ra-loo-ra-loo-ral, Too-ra-loo-ra-li.  
mp in time

Too-ra-loo-ra-loo-ral, Hush now, don't you cry!  
p

Too-ra-loo-ra-loo-ral, Too-ra-loo-ra-  
p

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